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L'Homme de Génie, par CESARE LOMBROSO, précédé d'une préface de M. Ch. Richet. Paris, 1889. pp. 499.

This work is one of the most interesting, that has appeared on this subject for some time. It is placed under the head of criminology, because indirectly it throws light upon the idea of crime. The insane and the men of genius are outside of common humanity; one is below, the other above common mortals. But at the same time, the great and powerful genius of inventors, discoverers, sowers and creators of ideas is not in accord with irreproachable intellectual health. Certain psychological characteristics are common both to the insane and men of genius.

While no formal line can be drawn between men of genius and men of talent, yet the genius of Dante, Pascal, Shakespeare, Newton, Victor Hugo, Goethe, Leonardo de Vinci, Raphael and Napoleon is beyond question. These men differed from their surroundings, they put forth ideas impossible to men around them; originality is their indispensable characteristic. In this sense the man of genius is abnormal. The genius can find those associations of ideas, which do not appear to others, and in this he is strange and abnormal, an exception. The same is true of the insane; in them the associations of original ideas abound; they are often ridiculous, but always unforeseen and sometimes ingenious; the insane are different from their contemporaries; they are abnormal, exceptions. Nature does not love exceptions, she endeavors to cause them to disappear, she is above all solicitous for the uniformity of the race, she is democratic and leveling. In studying closely the characters of superior men, we rarely miss finding in their mental organism and intellectual processes something defective, morbid, pathological. Great men have fixed ideas, prejudices, moral perversities, constitutional vices, gaps in reasoning, sometimes hallucinations and delirious ideas. Pride, sensibility, moral irritability, fear are some of the affections of soul in them, which sometimes assume an unhealthy exaggeration. Women should never be advised to marry them, because these psychical characteristics reappear with force in their descendants.

In every work of genius we find something spontaneous that baffles the common ideas, either by audacity, or vigor or unforeseenness; long patience can produce something moderate and honorable; but genius produces the immoderate, the extraordinary, the strange. It is exactly this character of strangeness which is found in the thought of the insane. Especially in poets do we find a promptitude, an oddness, a preposterousness of associations of ideas. The insane proceed by puns, by alliterations. In the great inventors as in the poets, the idea is almost always involuntary, sometimes uncouth and surprising. The insane give birth to gorgeous inventions. Rational men confound great inventions with those of the insane. In fact, great inventors have been ridiculed by the public. Napoleon considered Fulton as insane. The Academy of Sciences at Paris doubted the reality of the telephone; great inventions like the lucubrations of the insane are above our ordinary conceptions. True, the genius has the rapid and strange conception of the insane man; but he has something more that makes his conception fertile, instead of sterile and absurd; he has clearness and expansion.

Most men live in a half-dreamy state, are incapable of seizing the relations of objects around them, are on the surface of things, and faithfully follow their dream. The insane have this intellectual infirmity still more; they live a full dreamy life. Insanity is the outpouring of a dream into real life. Men of genius, having an ardent imagination, separating them from the crowd, have at the same time a great critical sense, which is exercised immediately, and with creative ideation. The mingling of the critical and inventive spirit gives them

their power. In the last analysis the genius differs from the insane man, in having not only a single association of ideas, but almost an infinite series of ideas; and, still more important, the vastness of his intelligence permits him to correct the wildness of his imagination. The genius then, is original and abnormal, but has a critical mind. The insane man is original, but lacks the critical spirit. The ordinary man has some critical spirit, but lacks originality.

For example, Don Quixote has large and fertile ideas. He is a great renovator, an ardent soul, enamoured of good and justice. In everything he has astonishing notions, superior to the common opinions of his contemporaries. He conceives quickly, invents associations of strange ideas. He has the invention of discoverers and men of genius. A little more practical spirit, and he would reform humanity. But, alas, he is insane, and truly so, since the faintest trace of critical spirit is wanting in him. He renders no account of real things, he is in the clouds; he takes his imaginations for verities, sees everything through his dream, walks like a somnambulist in common life. He cannot arrive at anything; he is destined to finish in an insane asylum, notwithstanding his efforts, his courage and his power of audacious conceptions. The works of Edgar Poe are full of the fantastic element, invention, original creation, association of extraordinary ideas, which dominate absolutely over the critical side. Poe was somewhat dipsomaniac and even alcoholic. His works are remarkable, nevertheless they resemble the wanderings of a maniac. But how shall there be a defence against the sentiment of horror in associating those who represent the highest manifestations of the human mind with idiots and criminals?

In some late teratological researches of Gegeenbauer, it is shown that atavistic regression does not always indicate a real degradation, but is often compensated for by a development in other directions. Apes and quadrupeds possess a larger number of muscles than we; but by losing their advantages we have gained intellectual superiority. Giants pay for their stature by sterility and a relative feebleness of intelligence; so genius expiates its intellectual power through degeneracy and psychosis, and it is for this reason that the signs of degeneracy are more often found in genius than in insanity. But it may be objected that it is not necessary to refute the hypothesis of insanity in genius, because force is not feebleness, health is not disease; and the cases are merely exceptional. The answer is that the physician knows very often, that force in fever, in delirium, in epilepsy is an index of disease. As to the second objection, the facts are sufficiently numerous.

Aristotle says that under the influence of a congestion of the head, there are persons who become poets, prophets and sibyls. Plato affirms, that delirium is not an evil but a great benefaction, when it emanates from the divinity. Democritus makes insanity an essential condition of poetry. Diderot says, "Oh how close the insane and the genius touch; they are imprisoned and enchain'd; or, statues are raised to them." There is philological evidence in the Hebrew words, *wavi mesugan* and the Sanscrit *nigrata* that the ideas of insanity and prophecy were mingled.

Some of the geniuses who were insane are Southey, Poe, Comte, Swift, Newton and Rousseau; those who led a vagabond life are Heine, Byron, Leopardi, Goldsmith, Musset, Petrarch, Cervantes; those given to alcoholism are, Alexander, Poe, Addison, Goldsmith, Burns, Coleridge, Handel; those morally insane are Sallust, Democritus, Plato, George Sand, Byron, Carlyle; those who were epileptic are Montesquieu, Buffon, Chateaubriand, Napoleon, Peter the Great, Julius Cæsar, Molière, Charles V, Schiller; those with double personalities are Shakespeare, Dryden, Bruno, Renan, Pascal; those with melancholia are Goethe, Leopardi, Molière, Mozart, Chopin, J. S. Mill; those who

attempted suicide are Zeno, Aristotle, Lucretius, Rousseau; those who had a mania of greatness are Hegel, (who said: "I can say with Christ not only, that I teach the truth, but I am myself the truth,") and Comte who thought he was the High Priest of humanity. In the words of Aristotle: "*Nullum magnum ingenium sine quadam mixtura dementiae.*"

The most complete type of insanity in genius is Schopenhauer. He says himself that his intelligence came from his mother, an authoress full of vivacity, but without heart; while his character was transmitted from his father, a banker, misanthropic and bizarre even to *hypémanie*. He was hard of hearing from youth. In spite of changing scenes and voyaging, he lived without gaiety. He often gave vent to his discontentment. The Alps gave him a deep sadness. Owing to his temperament he could not live with his mother. He passed rapidly from profound sadness to excessive joy. He described men as "bread-soup soaked in water with a little arsenic;" and man's egotism as like to that, "which unites a dog to his master." He confessed, that when he composed his great work, he carried himself strangely, and was taken for insane. He had a very distinct apparition, accompanied with a psychical affection, he passed weeks in a state of profound sadness without seeing anyone. From infancy he had the mania of greatness, melancholia and the idea of persecution. He was afraid of a razor; a cup not his own could communicate a contagious disease. He was occupied always with himself "creator of a new system." He said, that men of genius are often like the insane, given to continual agitation. Hearing his land-lady talking in an anteroom, he went and shook her so severely as to break her arm.

If it be objected to our author's view, that it is cruel to compare all that we consider highest in the world with insanity or criminality, it may be answered, that we might as well deny beauty to the lily, because it grows in a marsh; as well say, that botanical analysis destroys the fragrance of a plant, or object to classing man among the bipeds, because vultures and other birds are so named. The genesis and evolution of an object does not change the present nature of the object. If man came from the lower animals, it is no dishonor. What man is, is what elevates him, not where he came from. Any analysis of genius, that may show the closest relation to insanity or crime, cannot change genius itself. It might be said, that it is rather to the credit of genius, to come so near insanity, and yet not be it. The question is not a matter of sentiment, but of facts.

We might classify men into geniuses, insane, criminal and normal. We may say, that the genius is more like the insane than any other class of men, and the most divergent from the normal man; that the insane is more unlike the normal man than the criminal is. Considering all the characteristics of the criminal he is the nearest allied to the normal man, but in one characteristic he is the most distant from the normal man; that is, in a feebleness or want of moral sense. As the genius can be a monster of intellectual development, so the criminal can be a monster in immorality. The criminal is the only one, who can be a member of all these classes. Lacernaire, a celebrated criminal, was a genius. Geniuses, who were criminals, are Bacon, Seneca, Rousseau and Donizetti.

Hypnotism and Crime, DR. J. M. CHARCOT. The Forum, April, 1890.

There is comparatively little written on criminal hypnotism. The ideas as set forth by the originator and leader of the Paris school are of all the more interest. Persons susceptible of hypnotization are nervous and capable of becoming hysterical, if not actually so at the beginning of the experiments. Hypnotism and hysteria are near akin. Hypnotism is a genuine neurosis, not a physiological state. There are